



HOUSEHOLD FURNITURE

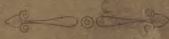
AND

INTERIOR DECORATION

EXECUTED FROM DESIGNS

BY

THOMAS HOPE.

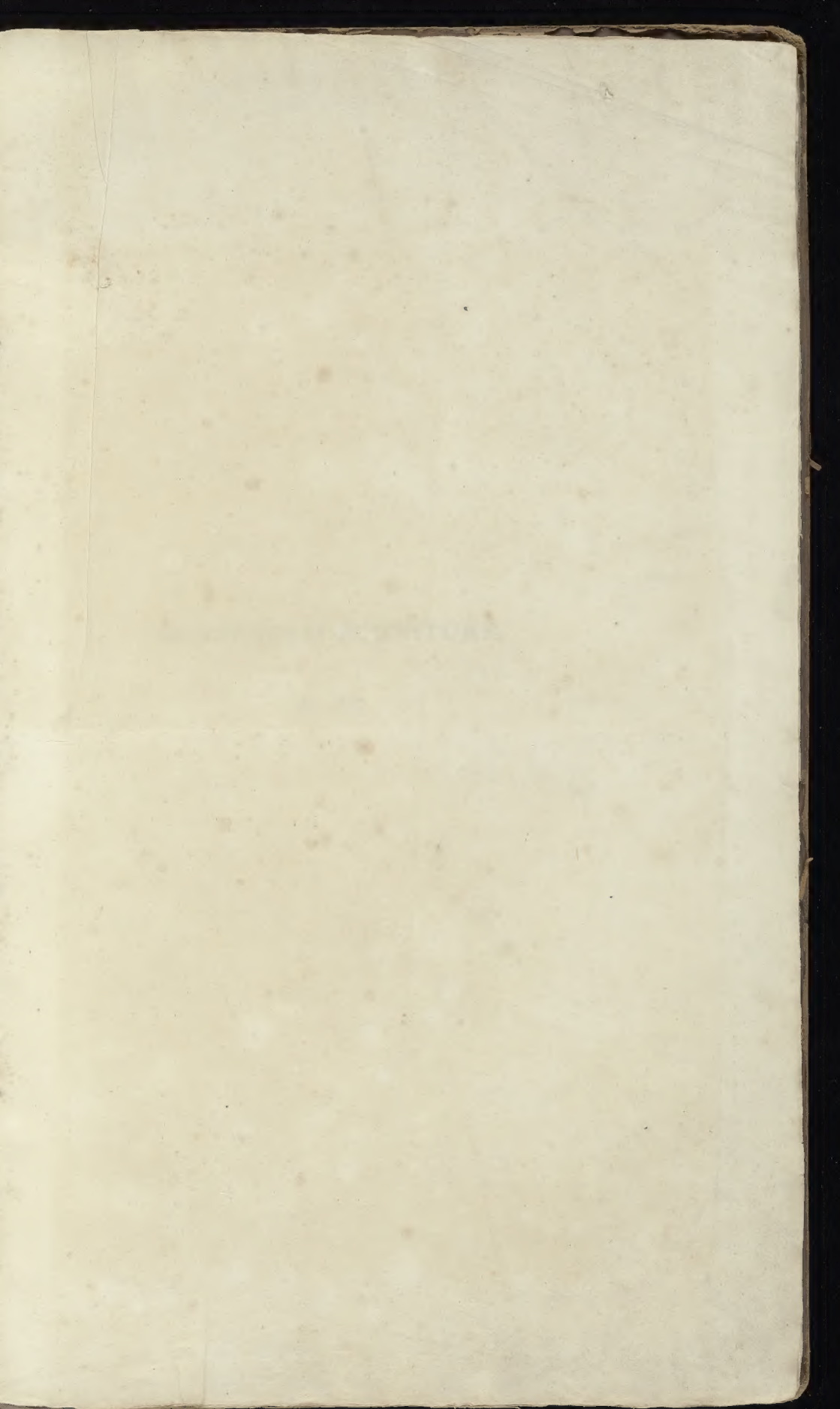


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60 plates







HOUSEHOLD FURNITURE,

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HOUSEHOLD FURNITURE

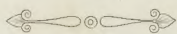
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INTERIOR DECORATION

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AND  
INTERIOR DECORATION,

EXECUTED FROM  
*DESIGNS*

BY  
THOMAS HOPE.

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LONDON.

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FOR  
LONGMAN, HURST, REES, AND ORME,  
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1807.

THE HISTORY OF THE

ROYAL SOCIETY OF LONDON

IN TWO VOLUMES.  
THE FIRST VOLUME.  
CONTAINING THE HISTORY OF THE  
SOCIETY FROM ITS ORIGIN TO THE  
PRESENT TIME.

BY JOHN STURGEON.

LONDON:  
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## INTRODUCTION.

UNDER the general denomination of Household Furniture are comprised an infinite variety of different productions of human industry, wrought in wood, in stone, in metal, in composition of various descriptions, in silk, in wool, in cotton, and in other less usual materials. Each of these different articles, however simple be its texture, and however mean its destination, is capable of uniting to the more essential requisites of utility and comfort, for which it is most immediately framed, and with which it can consequently, on no account, dispense, a certain number of secondary attributes of elegance and beauty, which, without impeding the chief purpose of the object, may enable its shape and accessories to afford additional gratification, both to the eye and to the imagination.

Almost every one of these various articles however, abandoned, till very lately, in this country, to the taste of the sole upholder, entirely ignorant of the most familiar principles of visible beauty, wholly uninstructed in the simplest rudiments of drawing, or, at most, only fraught with a few wretched ideas and trivial conceits, borrowed from the worst models of the degraded French school of the middle of the last century, was left totally destitute of those attributes of true elegance and beauty, which, though secondary, are yet of such im-



portance to the extension of our rational pleasures. Furniture of every description, wrought by the most mechanical processes only, either remained absolutely void of all ornament whatever, or, if made to exhibit any attempt at embellishment, offered in its decoration no approach towards that breadth and repose of surface, that distinctness and contrast of outline, that opposition of plain and of enriched parts, that harmony and significance of accessories, and that apt accord between the peculiar meaning of each imitative or significant detail, and the peculiar destination of the main object, to which these accessories belonged, which are calculated to afford to the eye and mind the most lively, most permanent, and most unfading enjoyment. The article only became, in consequence of its injudicious appendages, more expensive, without becoming more beautiful; and such remained the insipidity of the outline, and the unmeaningness of the embellishments, even in the most costly pieces, that generally, long even before the extreme infoldity and flimsiness of their texture could induce material injury in them from the effects of regular wear and tear, the inanity and tameness of their shapes and appendages already completely tired the eye and mind; and left these no other means to escape from the weariness and the disgust which they occasioned, than an instant change for other objects of a more recent date and a more novel construction. Thus all those sums and all that labour were wasted upon ever varying objects of transient whim and puerile fashion, which, by being employed in the formation and in the purchase of

objects of lasting perfection and beauty, might have increased in endless progress the opulence of the individual, and the wealth of the community.

If any one felt a desire to decorate his habitation with furniture of superior elegance of form and of design, unable, from the unfrequency of the demand, and from the consequent inability of the artificer, to get any such wrought at home, he was obliged to procure it from abroad. Often, at a great expense, he would only obtain the refuse of foreign manufactures; and even, where he succeeded in importing the choicest productions of continental industry, these only served to discourage our own artists, to diminish the balance of trade in our favour, and, by a tacit acknowledgment of our inferiority in the arts of elegance and taste, to raise the pride of foreigners at our expense.

These circumstances I beheld with regret; and, having occasion, a few years ago, to appropriate a little repository for the reception of a small collection of antiquities, Grecian and others, I determined to make a first attempt towards giving the few articles of furniture, required for this purpose, in addition to the more essential modifications of utility and of convenience, some of these secondary attributes of elegance and of beauty which, without being equally indispensable with the former, were nevertheless conducive, not only towards rendering each separate piece of furniture, individually, a more pleasing and a more graceful object, but above all, towards forming the entire assemblage of productions of ancient art

and of modern handicraft, thus intermixed, collectively, into a more harmonious, more consistent, and more instructive whole.

I could not help flattering myself that that first deviation from the prevailing style of furniture, which I thus purposed, would, some time or other, produce fruits more important and more gratifying than the mere trifling and selfish satisfaction which I might reap from having given a somewhat greater degree of elegance, than was usual, to my own single habitation. I hoped that the change, in all those varied implements of use and comfort which every house of any size requires, from a tiresome and monotonous insignificance of form and ornament, to a delightful and varied significance of shape and embellishment, of which I could only set the example in an humble and a restricted way, would gradually, by others, be extended to an infinitely greater number and diversity of objects; that thus insensibly the arts of design, applied to every article, and studied in every profession conducive to the comforts of man, would be made to diffuse their beneficial influence throughout the minutest ramifications even of what had hitherto been considered as the exclusive province of the mere mechanic trades; and that consequently almost every production of industry, rescued in some measure from the hands of the mere plodding artisan, would be enabled to give some scope to the talent of the professor of the more liberal arts; the draughtsman, the modeller, the painter, and the sculptor.



Thus I hoped to afford to that portion of the community which, through the entire substitution of machinery to manual labour, in the fabrication of many of the most extensive articles of common use, had for ever lost the inferior kinds of employment, a means of replacing the less dignified mode of subsistence of which it had been deprived, by a nobler species of labour; one which absolutely demands the cooperation of those higher intellectual capacities which the former often allows to remain dormant, or even tends to extinguish; and one in which, consequently, the powers of mere machinery never can emulate, or supplant the mental faculties of man. Thus I hoped to open to ingenuity a new and boundless field, in which the greater number of artists, who though qualified to rise above the sphere of the mere artisan, yet are not sufficiently gifted to reach the highest provinces of the fine arts, might find an ample source of such employment as, without being of the most exalted description, were yet, to a certain degree, elegant and dignified; and in which, moreover, that smaller number of superior men, destined by the liberality of nature to aspire at eminence in the highest and noblest branches of the fine arts, might find a means first to discover the latent germs of their genius to themselves and to others; first to cultivate and to extend their abilities; first to give to a distrustful public earnestness of the far greater height to which more ample encouragement might ultimately carry their powers; and first to present to that public inducements to bestow on them that greater encouragement required for this purpose.

Thus I hoped to entice the wealthy, through the more general diffusion of the charms of art, and through the thence resulting more general initiation into the mysteries of taste, to divert the employment of a larger portion of their opulence from an idle and a ruinous waste of those articles of gross sensuality or trivial amusement, which, incapable of being enjoyed until they are consumed, are only produced in order to be again destroyed, to the more profitable as well as more dignified procurement of those monuments of visible elegance and intellectual beauty which, capable of being enjoyed during the longest periods, and by the greatest numbers, without suffering any material degradation, can alone become instruments of universal and of durable gratification, as well as of solid and permanent grandeur: and thus, moreover, by enabling the lover of elegant refinement to find at home those objects of superior design and execution, which formerly he could only obtain from abroad; by converting into lucrative articles of home-manufacture, and of beneficial exportation, those very commodities which had heretofore only appeared in the repulsive and unpatriotic shape of expensive articles of foreign ingenuity and of disadvantageous importation, I hoped to increase in a considerable degree the internal resources and the external independence of the commonwealth.

Thus, in fine, I hoped to contribute my mite not only towards remotely giving new food to the industry of the poor, but new decorum to the expenditure of the rich; not only

towards ultimately increasing the welfare and the commerce of the nation, but refining the intellectual and sensible enjoyments of the individual; and thus, through the distant but powerful operation of the new stimuli applied to the human mind, I flattered myself with some day seeing the same copious source of benefit here first opened, produce farther advancement in virtue and patriotism, as well as farther progress in opulence and enjoyment; farther claims to respect in our own eyes, as well as farther titles to consideration in the eyes of foreigners.

If thus great were the advantages which the adoption of the totally new style of decoration here described seemed to promise, the difficulties with which its execution was to be attended appeared not less considerable. The union of the different modifications of visible and intellectual beauty which were desirable, with the different attributes of utility and comfort which were essential; the association of all the elegancies of antique forms and ornaments, with all the requisites of modern customs and habits, having heretofore been so seldom attended to, in objects of common and daily use, I found no one professional man, at once possessed of sufficient intimacy with the stores of literature to suggest ideas, and of sufficient practice in the art of drawing to execute designs, that might be capable of ennobling, through means of their shape and their accessories, things so humble in their chief purpose and destination as a table and a chair, a footstool and a screen.



I was thus obliged to depend in a great measure on my own inadequate abilities for the accomplishment of my purpose; and to employ that feeble talent for drawing which I had thus far only cultivated as the means of beguiling an idle hour, in the more laborious task of composing and of designing every different article of furniture, which I wanted the artisan and the mechanic to execute. I need not point out the arduousness of the undertaking, when it is recollected that the style of embellishment which I wished to introduce, required in turn the application of every form of the inanimate and of the animated creation, from the simplest of those which mark the humblest of vegetables, the reed, the lotus, or the thistle, to the most complex of those which distinguish the human frame in all its greatest ideal perfection and beauty.

Nor were the difficulties limited to the sole process of forwarding the requisite drawings. The least complicated and the least significant of shapes, borrowed from the mere inanimate creation, as soon as they are to present a rounded and an evanescent contour, cannot be executed in relief from mere lines traced on a flat surface, however accurately these lines be drawn, with any degree of precision and truth; still much less can the infinitely more complicate, more significant, and consequently more beautiful forms, borrowed from animated nature, which every where uniformly display this evanescent and receding outline, be transferred to the relief, from such a flat surface, with the exactness and the nicety required by

ornaments of this high stamp, in order not to be converted, from the noblest of decorations, into the most disgusting of deformities. From the lines first traced by the draughtsman, on a mere plane, must still, in the second place, by the modeller, be wrought, in some soft and yielding substance, a rilievo, exhibiting in detail all those projections and recesses, which are unsuceptible of being expressed in the drawing, and which nevertheless are intended to be displayed in the actual implement, before these concavities and these convexities can, in the third and last instance, by the carver or the caster be, with any certainty of success, transferred to the more solid and more inflexible material, out of which the utensil itself is finally to be wrought: and, if I had in vain sought a species of designers, still less was I able to find a description of modellers, sufficiently familiar with the various productions of art and of nature, with the costume of ancient times, and with the requisites of modern life, with the records of history, and with the allusions of mythology, to execute, in an accurate and a classic style, that prodigious variety of details and of embellishments, which, under the various characters and denominations of imitative and of symbolic personages, of attributes and of insignia of gods and of men, of instruments and of trophies, of terms, caryatides, griffins, chimæras, scenic masks, sacrificial implements, civil and military emblems, &c. once gave to every piece of Grecian and Roman furniture so much grace, variety, movement, expression, and physiognomy; so much wherewithal to afford to

the eye and the mind the most luxuriant and uncloying treat.

Thence I found myself under the necessity of procuring, with great trouble, and still greater delay, models and casts from Italy, for almost all the least indifferent compositions which I have had executed; and under the still more painful necessity of abandoning the execution of many, in my opinion, far happier and more pleasing ideas, than those which I succeeded in bringing to light, from the utter impossibility of obtaining, in any way whatever, the requisite models.

Like the race of draughtsmen and of modellers, that of carvers in wood and stone, and of casters in metal and composition, who, without being qualified to take rank among the professors of the higher branches of the liberal arts, the statuary and the painter, might still possess abilities to execute objects of elegance, somewhat soaring above the commonest picture frame or pier table, and the commonest grate or stove, were almost totally wanting. Throughout this vast metropolis, teeming as it does with artificers and tradesmen of every description, I have, after the most laborious search, only been able to find two men, to whose industry and talent I could in some measure confide the execution of the more complicate and more enriched portion of my designs; namely, Decaix and Bogaert: the first a bronzist, and a native of France; the other a carver, and born in the Low Countries. And I need not add how slow and tedious this scarcity of workmen has rendered the completion of my little collection.



Under these numerous obstacles and difficulties, I have hitherto been able to make but very little progress in my attempts at improvement on the generally prevailing taste of decoration. I have hitherto succeeded in embodying in wood and metal, in imprinting in paper and on cotton, but a very small portion of the later and more extended ideas which, in the course of my first and more restricted endeavours, I successively was led to conceive.

Still, perceiving (and with unfeigned pleasure) that even these few earliest attempts at a melioration of taste, rude and imperfect as they necessarily remained in their modifications, had nevertheless already met with sufficient approbation from the public at large, to induce several professional men, upholders, cabinet-makers, and others, to abandon in some degree the old beaten track, so long unremittingly pursued, and to attempt exhibiting, either in reality or in engravings, not only a general approximation to the style for which I wished to introduce a taste, but frequently a direct imitation of the individual objects, of which I had planned the designs for my own exclusive use, I thought it might prove neither totally unacceptable nor totally useless, to publish of these various articles some geometrical and other views, sufficiently faithful and detailed to prevent a hasty survey of the originals from producing, instead of judicious imitations, extravagant caricatures, such as of late have begun to start up in every corner of this capital, and such as, by exhibiting the different species of ornament of which I have endeavoured to present speci-

mens, most wretchedly distorted, most injudiciously applied, and most inconsistently united, seem calculated for the sole purpose of bringing this new style into complete disrepute with those who, uninclined to give themselves the trouble of distinguishing between a new original and the paltry copies which it never fails to produce, envelope in the same general indiscriminating censure and obloquy whatever their eyes have not been accustomed to behold, or their mind to comprehend.

Even this latter object however, namely, the faithfully representing the various articles which I had had executed, was not as easily accomplished as might, at first sight, be imagined.

The mode of engraving best calculated to render the effect, and to facilitate the imitation of objects, whose chief merit consists in the chastity and the play of their contour, is in mere outlines. This species of engraving however, which allows no blending tints of light and shadow, introduced in the body of the object represented, to remedy any uncertainty, to palliate any tameness, or to gloss over any imperfection that may have been left in the everywhere equally sensible, equally undisguised outline, and which consequently requires in the engraver all the mastery of the practised draughtsman, had been woefully neglected in this country, where in general engravers, contenting themselves with copying the productions of painters by mere rule and compass, possess not themselves, in the nobler art of drawing, any accuracy of eye and freedom of hand.

Under these circumstances it was impossible to meet, in the line of engravers, with an artist, ready formed, by prior practice, to treat with spirit in simple outlines, objects so new to the graver, so different from those heretofore exhibited in copper-plate, as the implements and the decorations in question; with one who understood giving to the numberless varieties of foliage and of figures, which adorn every part and enliven every detail, all that truth of nature, and all that selection of art, all that real and all that ideal perfection, all that correctness and all that grace, which so essentially belong to the best antique performances, and to those modern works that profess to retrace their various excellencies.

Even where the germs of the peculiar species of abilities, requisite for this purpose, happened to exist, they stood in need of a total new development, as yet unaccomplished, before the artist might be said to be formed; and I flatter myself that the inspection of my work, and the comparison between some of its earlier engravings and others of a later date, will shew that this very collection, trifling as it may appear, has not been entirely unproductive of the beneficial effect of cultivating a new description of art, so urgently wanted, and hitherto so rarely possessed. At least I cannot speak too highly in this respect of the exertions of Mr. Aikin and of Mr. Dawe, to whose assistance I am chiefly indebted for the completion of the plates which I here submit to the public.

Still could not, under all the existing circumstances, the most sanguine disposition flatter me with hopes of producing



in London a work at all comparable, in point of elegance of designs and of excellence of execution, with that publication which at present appears at Paris on a similar subject, directed by an artist of my acquaintance, Percier, who, having professionally devoted the first portion of his career to the study of the antique chef-d'œuvres in Italy, now devotes the latter portion of his life to the superintendence of modern objects of elegance and decoration in France; and who, uniting in himself all the different talents of the antiquarian, the draughtsman, the modeller, and the engraver, has not only been enabled to invent and to design the most beautiful articles of furniture, of cabinet-work, and of plate, but has still been able, in many of the etchings which he himself has made from his compositions of this description, to improve, through the freedom and the gracefulness of his touch, on the merit of the original drawings; whereas, under a strange and a less skilful hand, the spirit of the originals must have entirely evaporated in the representation.

The impossibility, however, under which I felt myself, of rendering the execution of my work adequate to the highest ideal which I might conceive, did not appear to me a sufficient motive for withholding a performance which, without being reckoned superlatively excellent, might yet, perhaps, be thought more or less useful; and I determined on ushering into light the present collection of plates, such as it was, in hopes that an indulgent public would make some allowance for its imperfections, in consideration of the many diffi-

culties which prevented its receiving a greater degree of excellence.

The work might, perhaps, have been rendered more copious and more shewy, by offering, in addition to the representations of such pieces of furniture as actually have been executed, the designs of such other more gaudy and more splendid articles of decoration, as hitherto could only have been submitted in the character of mere projects for future execution; but I thought that the collection would remain more deserving of reliance and of imitation, more secure from the objections so easily started against the practicability of, whatever has not yet been actually put in practice, by being exclusively confined, in its representations, to objects whose effect had already been tried, and had been approved of.

I beg however to observe that, though in general this effect is best rendered, on paper, by a mere lineal engraving, this circumstance is not universally the case. In many ornaments, either very boldly projecting, or very deeply receding, much of the beauty must depend on the strong contrast of the light and of the shaded parts. In many other species of decoration, destitute of strong relief or *chiaro-scuro*, some part of the elegance must be founded on the harmonious blending, or the gay opposition of the various colours. Neither of these different species of merit could have been expressed with any success in my work, otherwise than by enhancing its price to such a degree as must have defeated its principal purpose.

In England much more attention is generally paid to the perishable implements of the stable than to the lasting decoration of the house; and it is therefore not impossible that many, even among those most disposed yearly to lavish enormous sums in the trifling and imperceptible changes which every season produces in the construction of the transient vehicle, may most strongly object to the expensiveness of the infinitely more important and more palpable improvements, of which is susceptible the more permanent fixture. To such it would be easy to prove, that the mode of decorating apartments, hitherto in vogue, which, through the paltriness of its materials, and the slightness of its texture, is subject to experience such speedy decay, and (what is worse) through the poverty of its forms, and the unmeaningness of its embellishments, is liable to occasion such rapid disgust; and which, consequently, is usually broken or discarded, long ere it has had leisure fairly to serve its time, though at first its cost be less, yet, by means of the incessant change of fashion which it stimulates and supports, on the whole, occasions a much greater expense than the style of furniture here set forth; which, little susceptible of experiencing premature destruction, for want of due solidity of form, and less liable, it is presumed, than the former, to suffer merited disgrace, while yet in all its freshness of youth, for want of intrinsic power to please, may be preserved in families, from generation to generation, as a valuable portion of the patrimonial estate.



Had this work been more meritorious than I have been enabled to render it, still should I have urged the young artist, into whose hands it may fall, as I now do, most strenuously, to consider it as published rather with the view to give a vague idea of what has, hitherto, with imperfect means, been restrictedly and hastily effected, in a new line of industry and taste, than with the intention of offering specific models of what should, in future, by greater study and application, be, in this new line, more extensively and more permanently executed: still should I have warned him most earnestly against confining his exertions to a mere servile copying of the contents of this volume.

Such a proceeding as that against which he is here cautioned, could only make him continue to move, as he has too much done heretofore, in an eternal round of undeviating sameness. To emerge from this servile track, to take a higher flight, he should not stop his progress at the study of my humble publication; he should ascend to those higher, those more copious sources of elegance, whence I myself have drawn all my ideas, and which alone can offer an inexhaustible store of ever varied and ever novel beauties. I mean, in the first place, those productions of Nature herself, animate or inanimate, which contain the first elements and the first models of all the perfections of art; and, in the second place, those monuments of antiquity which shew the mode in which the forms of nature may be most happily adapted to the various exigencies of art.

I shall now proceed to give a short explanation of the chief contents of each Plate: here and there subjoining to this account such few additional observations, suggested by the objects described, as I think may be of most general utility.

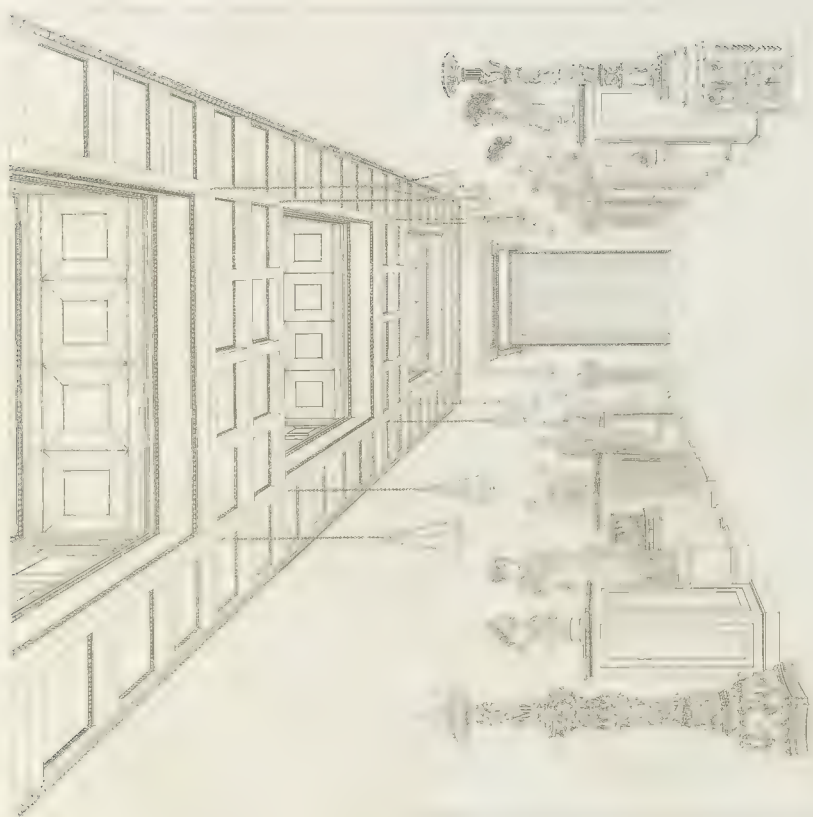
## EXPLANATION.

THE border which furrounds the title-page is copied from the frame of a picture, representing a Turkish personage. The mouldings of this picture-frame offer an imitation of a species of ornament, resembling congelations and stalactites, which seems to owe its invention to the Grecian architects of the lower empire, and which is remarkable for the play, or rather the flicker, of light and shade, which it derives from the sharpness of its multifarious angles, and from the reflexion of its numerous facets. At Constantinople this singular and not inelegant species of ornament adorns, in an infinite variety of modification, the capitals, the entablatures, the niches, and the gateways, of most of the Greek churches and Mohammedan mosques, designed by Grecian builders. From that principal seat of arts and of refinement, during the middle ages, its fashion seems to have extended in every direction, throughout Europe, Asia, and Africa. It forms a conspicuous feature in almost all the splendid Saracenic monuments of Arabia, of Egypt, and of Persia. Westward it reached as far as Spain, where it adorns the palaces of the Alhambra and of the Generalifa at Seville, and the mosque at Cordova; and eastward it travelled as far as India, where it decorates every

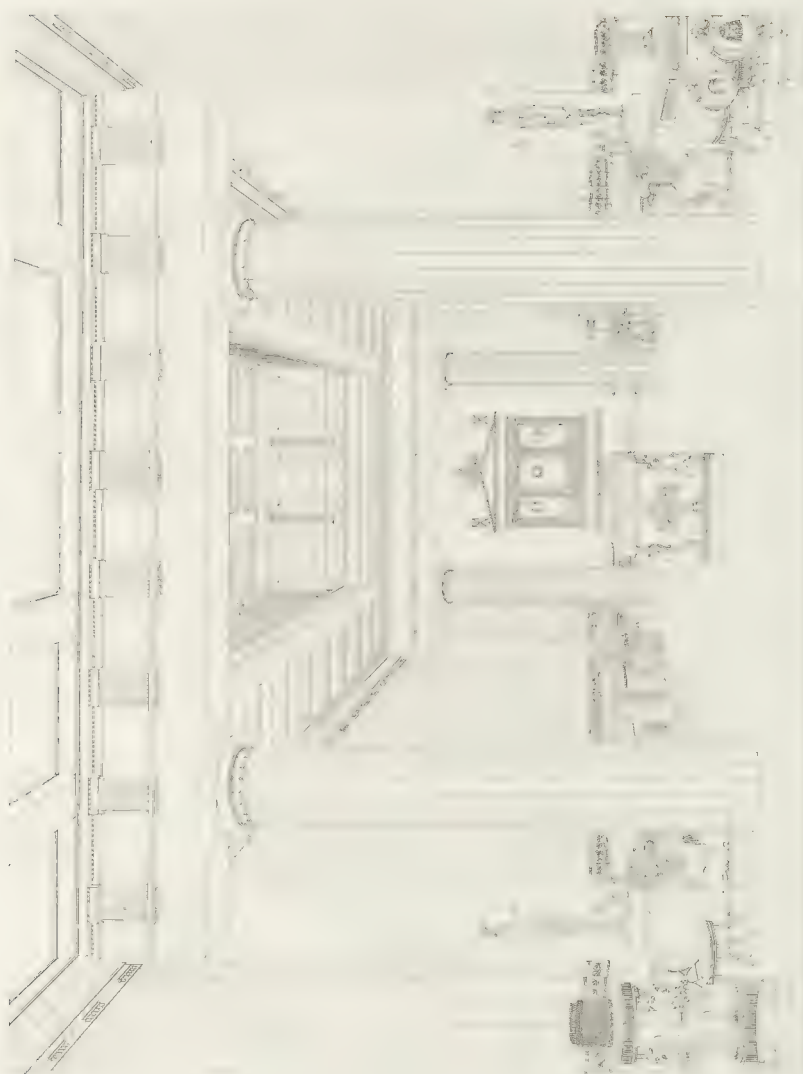


Moorish building of any importance. Even in the north of Europe some rude imitations of this ornament are discernible in the sacred and other structures, known by the name of *opus Romanum*; that offspring of the already corrupt Grecian architecture which prevailed at Constantinople, still more degenerate than its parent. In England the copy of the earlier and simple modifications of this species of ornament may be traced, under the appellation of zig-zags, of chevrons, of billets, &c. in most of the oldest cathedrals whose architecture has, till very lately, improperly been denominated Saxon.

A profile of this picture-frame is given in the Plate 52, No. 1, but it should be observed that, from the circumstance of the varied projections and recesses which its mouldings offer, sloping in every direction, their profile must be different in every point of space which intervenes between each periodical return of the same forms.











## PLATE I.

## STATUE GALLERY.

As this room is destined solely for the reception of ancient marbles, the walls are left perfectly plain, in order that the back-ground, against which are placed the statues, might offer no inferior ornaments, or breaks, capable of interfering, through their outline, with the contour of more important works of art. The ceiling admits the light through three lanterns, and is divided into coffoons by means of rafters, which imitate a light timber covering.

## PLATE II.

## PICTURE GALLERY.

In this room the center part of the ceiling is supported by small columns, which divide the lights, and which are imitated from those that are seen at Athens, in the upper division of the octagon building, vulgarly called the temple of the Winds. These columns rest on massy beams, similar to those in marble, which lie across the peristyle of the temple of Theseus, also at Athens. The larger columns which support the entablature offer the profiles of those of the Propylæa.

Along each side of this room extends a cornice, from which are suspended curtains, destined occasionally to protect from the sun the several compartments of pictures, hung against the walls; and these curtains are here represented as actually let down over the pictures.

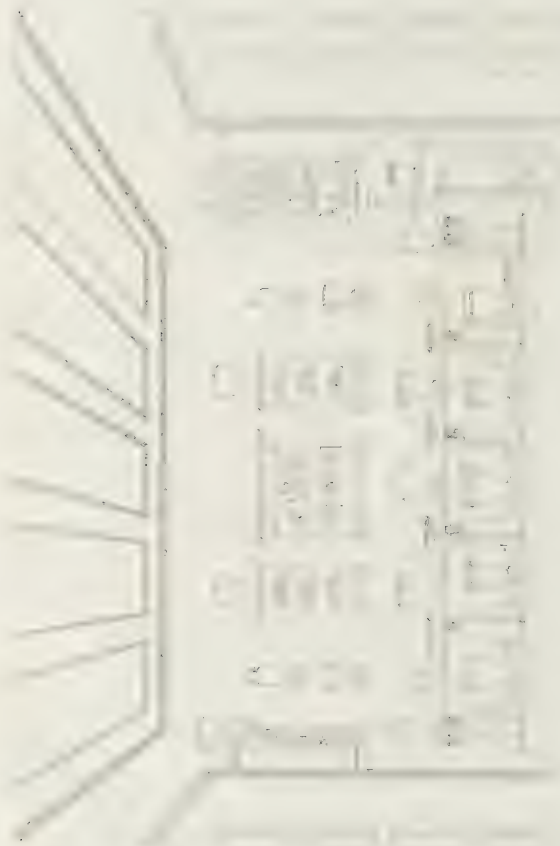
At the farther end of this gallery stands an organ, the Ionic order of whose columns, entablature, and pediment, has been copied from the exquisitely beautiful specimen displayed in the temple of Erechtheus, in the Acropolis of Athens. The car of the god of music, of Apollo, glides over the center of the pediment. The tripods, sacred to this deity, surmount the angles. Laurel wreaths and other emblems, belonging to the son of Latona, appear embroidered on the drapery, which, in the form of an ancient peplum or veil, descends over the pipes of the instrument, and gives it the appearance of a sanctuary.

Large tables, destined for portfolios of drawings and books of prints, occupy the middle of this gallery, and a few antique implements and remains are placed along its sides.

### PLATE III.

#### ROOM CONTAINING GREEK FICTILE VASES.

As these vases were all found in tombs, some, especially of the smaller sort, have been placed in recesses, imitating the ancient Columbaria, or receptacles of Cinerary urns. As they











relate chiefly to the Bacchanalian rites, which were partly connected with the representations of mystic death and regeneration, others, of a larger size, have been situated in compartments, divided by terms, surmounted with heads of the Indian or bearded Bacchus.

#### PLATE IV.

##### SECOND ROOM CONTAINING GREEK VASES.

The scenic mask, the Thyrsus, twined round with ivy wreaths, the panther's muzzle and claw, together with other insignia of Bacchus, decorate in several places the furniture of this room. A range of rounded reeds supports the lower tier of shelves; ranges of square rafters sustain the two upper tiers.

#### PLATE V.

##### THIRD ROOM CONTAINING GREEK VASES.

A table supported by chimæras in bronze, similar to some limbs of ideal animals, adapted to the same purpose, which have been found among the remains of Pompeia; a bronze lamp, bronze candelabra, and a few other utensils, of a quiet hue and of a sepulchral cast, analogous to the chief contents of this room, form the principal ornaments which accompany the vases.



## PLATE VI.

## DRAWING-ROOM.

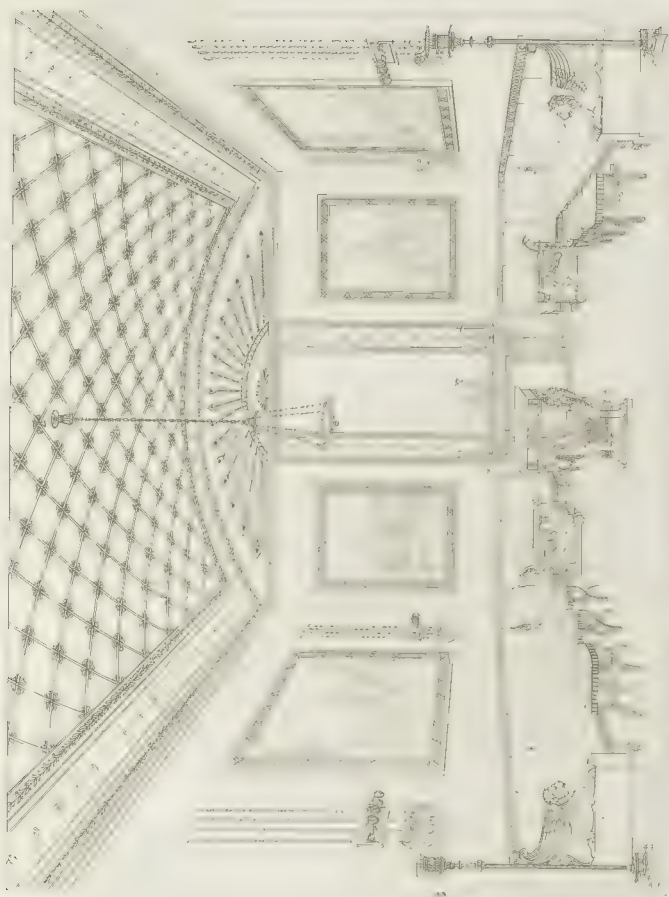
This room was principally fitted up for the reception of four large pictures, executed by Mr. Daniel, and representing buildings in India, of Moorish architecture. Some part of the arrangement and decoration of the room were, for this reason, borrowed from the Saracenic style; though, from the unavoidable intermixture of other productions of art, of a totally different character with the pictures aforementioned, it was impossible to adhere to the Moorish style in the greater part of the detail.

A low sofa, after the eastern fashion, fills the corners of this room. Its ceiling, imitated from those prevailing in Turkish palaces, consists of a canopy of trellice-work, or reeds, tied together with ribbons. The border and the compartments of this ceiling display foliage, flowers, peacock's feathers, and other ornaments of a rich hue, and of a delicate texture, which, from the lightness of their weight, seem peculiarly adapted for this lofty and suspended situation. Persian carpets cover the floor.

As the colours of this room, in compliance with the oriental taste, are everywhere very vivid, and very strongly contrasted, due attention has been paid to their gradually lightening, as the eye rose from the skirting to the cornice. The tint of the sofa is deep crimson; that of the walls sky blue;

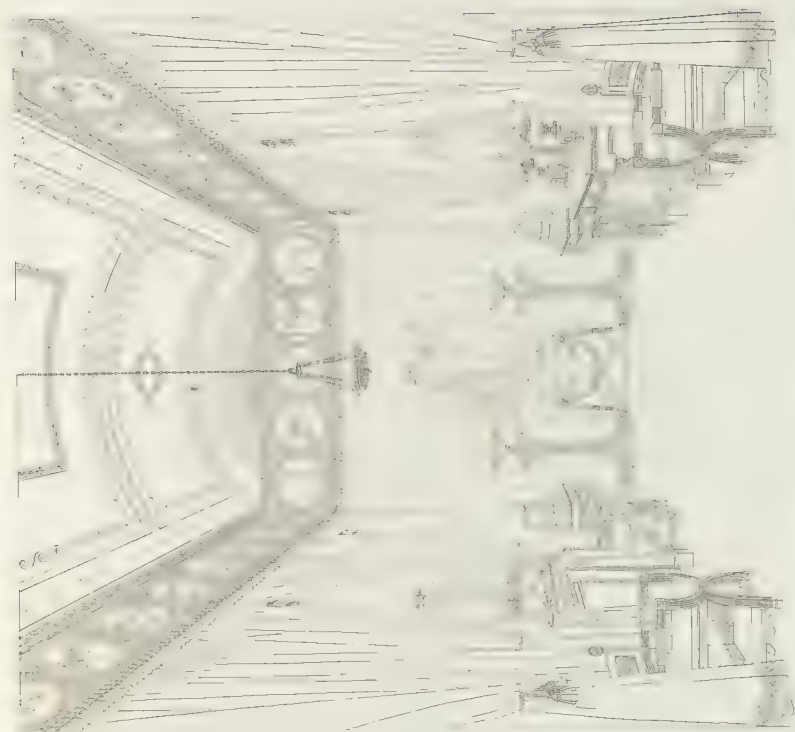














and that of the ceiling pale yellow, intermixed with azure and with sea green. Ornaments of gold, in various shades, relieve and harmonize these colours. Round the room are placed incense urns, cassolettes, flower baskets, and other vehicles of natural and artificial perfumes.

#### PLATE VII.

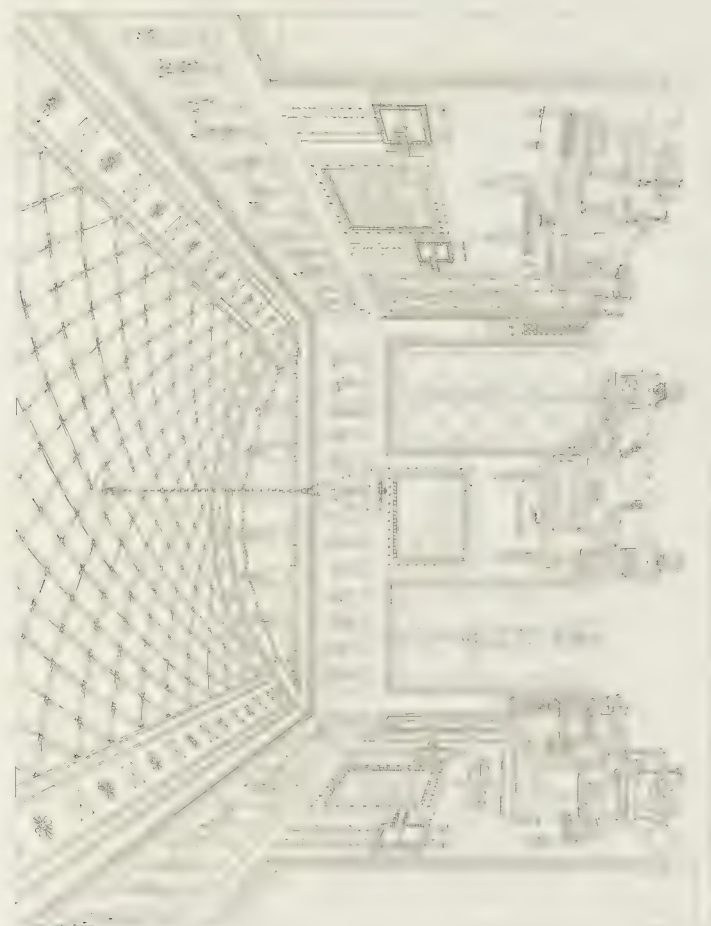
The central object in this room is a fine marble group, executed by Mr. Flaxman, and representing Aurora visiting Cephalus on mount Ida. The whole surrounding decoration has been rendered, in some degree, analogous to these personages, and to the face of nature at the moment when the first of the two, the goddess of the morn, is supposed to announce approaching day. Round the bottom of the room still reign the emblems of night. In the rail of a black marble table are introduced medallions of the god of sleep and of the goddess of night. The bird consecrated to the latter deity perches on the pillars of a black marble chimney-piece, whose broad frieze is studded with golden stars. The sides of the room display, in satin curtains, draped in ample folds over pannels of looking-glass, and edged with black velvet, the fiery hue which fringes the clouds just before sunrise: and in a ceiling of cooler sky blue are sown, amidst a few still unextinguished luminaries of the night, the roses which the harbinger of day, in her course, spreads on every side around her.



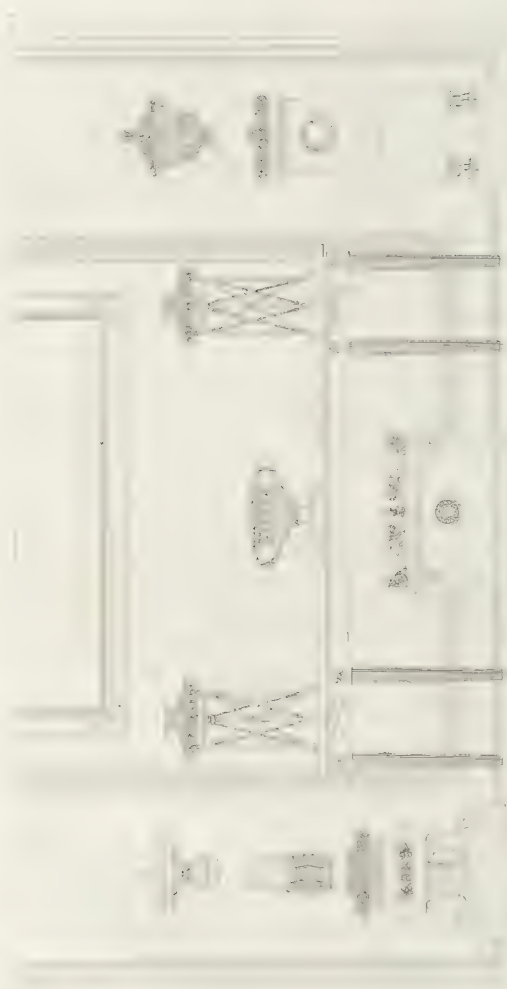
The pedestal of the group offers the torches, the garlands, the wreaths, and the other insignia belonging to the mistress of Cephalus, disposed around the fatal dart of which she made her lover a present. The broad band which girds the top of the room, contains medallions of the ruddy goddess and of the Phrygian youth, intermixed with the instruments and the emblems of the chase, his favourite amusement. Figures of the youthful hours, adorned with wreaths of foliage, adorn part of the furniture, which is chiefly gilt, in order to give more relief to the azure, the black, and the orange compartments of the hangings.

#### PLATE VIII.

Happening to possess several Egyptian antiquities, wrought in variously coloured materials, such as granite, serpentine, porphyry, and basalt, of which neither the hue nor the workmanship would have well accorded with those of my Greek statues, chiefly executed in white marble alone, I thought it best to segregate these former, and to place them in a separate room, of which the decoration should, in its character, bear some analogy to that of its contents. Accordingly, the ornaments that adorn the walls of this little canopus are, partly, taken from Egyptian scrolls of papyrus; those that embellish the ceiling, from Egyptian mummy cases; and the prevailing colours of both, as well as of the furniture, are that pale yellow and that blueish green which hold so conspicuous a











rank among the Egyptian pigments; here and there relieved by masses of black and of gold.

Let me however avail myself of the description of this room, to urge young artists never to adopt, except from motives more weighty than a mere aim at novelty, the Egyptian style of ornament. The hieroglyphic figures, so universally employed by the Egyptians, can afford us little pleasure on account of their meaning, since this is seldom intelligible; they can afford us still less gratification on account of their outline, since this is never agreeable; at least in as far as regards those smaller details, which alone are susceptible of being introduced in our confined spaces. Real Egyptian monuments, built of the hardest materials, cut out in the most prodigious blocks, even where they please not the eye, through the elegance of their shapes, still amaze the intellect, through the immensity of their size, and the indestructibility of their nature. Modern imitations of those wonders of antiquity, composed of lath and of plaster, of callico and of paper, offer no one attribute of solidity or grandeur to compensate for their want of elegance and grace, and can only excite ridicule and contempt.

#### PLATE IX.

Sideboard adorned with emblems of Bacchus and of Ceres. Cellaret ornamented with amphoræ and with figures, allusive to the liquid element. To the right, a sloping altar

or pedestall, surmounted by a vase. To the left, a lofty candelabrum, destined to support a torch. On the table, a vase with Bacchanalian marks, placed between two cassiolettes: over the same a picture, representing a Bacchanalian procession: the picture-frame of mahogany and gold, strengthened at the corners by metal gilt clasps.

#### PLATE X.

Closet or boudoir fitted up for the reception of a few Egyptian, Hindoo, and Chinese idols and curiosities. The sides of this Lararium are formed of pillars, and the top of laths, of bamboo. Over these hangs a cotton drapery, in the form of a tent. One end of this tabernacle is open, and displays a mantle-piece in the shape of an Egyptian portico, which, by being placed against a back ground of looking-glass, appears entirely insulated. On the steps of this portico are placed idols, and in its surface are inserted bas-reliefs.

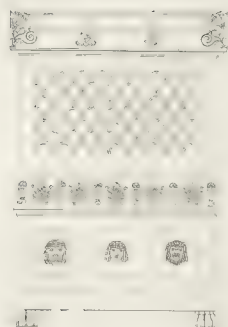
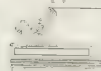
#### PLATE XI.

No. 1 and 2. Front and end of a large library or writing-table, flanked with paper presses, or *escrutoirs*. The tops that terminate these presses present the shape of ancient Greek house roofs. Their extremities or pediments contain the heads of the patron and patroness of science, of Apollo and of Minerva.











No. 3 and 4. Front and side of an arm-chair.

No. 5. Flat cup of *roffo antico*, placed on tripod of bronze: bronze ornaments round the triangular pedestal. For the plan of this pedestal see Plate 54, No. 3.

Many of the insulated ornaments, which adorn the various objects of use and of decoration, in wood and stone, here represented, are in bronze, left simply to exhibit its own green patina. These ornaments in bronze, which, being cast, may, wherever a frequent repetition of the same forms is required, be wrought at a much cheaper rate than ornaments in other materials, only producible through the more tedious process of carving; which, moreover, may be indiscriminately affixed to objects in wood, or stone, or metal, or porcelaine, or any other; which, thirdly, when once placed, seem liable to little or no injury or discolouring either from the effects of weather or wear, of carriage or dirt; which, in the fourth place, nowise irretrievably cohering with the body of the object, on whose surface they are situated, may, either on a renewal or a change of habitation, be taken off things become useless or decayed, however long they have adhered to the same, and be applied to new objects; and which, finally, on a desire to increase the richness of their appearance, may, however long they have served in their green and naked state, still assume a richer garb, be gilt and be burnished, seem, in a country where fuel is less expensive than hands, and where the atmosphere, charged with damp and with smoke, is seldom pure, preferable to sculptured ornaments, whose original fabrication,

in any quantities, is more expensive; whose texture is more brittle; whose hue is more delicate; which, easily discoloured, and easily broken, are difficult to clean, and more difficult to mend; and which, lastly, never susceptible of being severed from the object to which they belong, must follow its fate, and perish with the same.

#### PLATE XII.

No. 1 and 2. End and front of a table.

No. 3, 4, and 5. Different stools.

No. 6 and 7. End and front of a table.

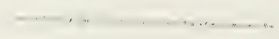
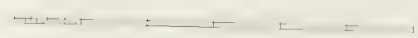
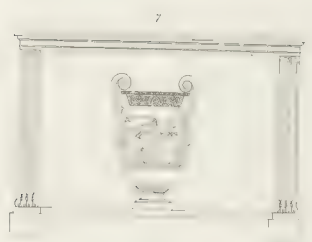
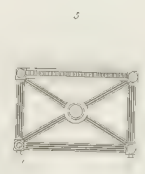
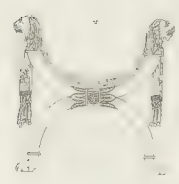
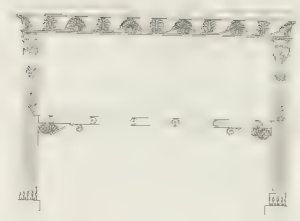
#### PLATE XIII.

No. 1 and 2. End and front of a table, in the boudoir, or repository of Egyptian, Hindoo, and other curiosities.

No. 3. Front of a table, in the room dedicated to Aurora. Females, emblematic of the four horæ or parts of the day, support its rail, the frieze of which contains medallions of the deities of night and sleep. On the table stands a clock, carried by a figure of Isis, or the moon, adorned with her crescent.

#### PLATE XIV.

No. 1. Fire screen. A profile of the same screen may be seen in Plate 50, No. 3.

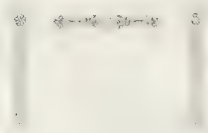
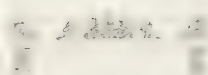










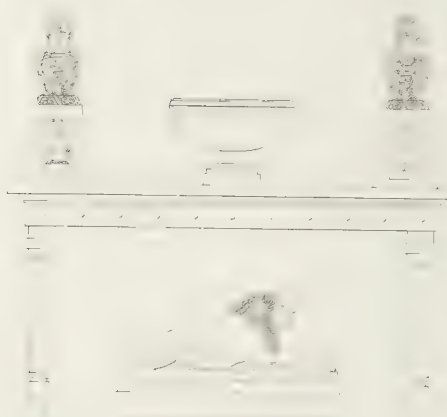
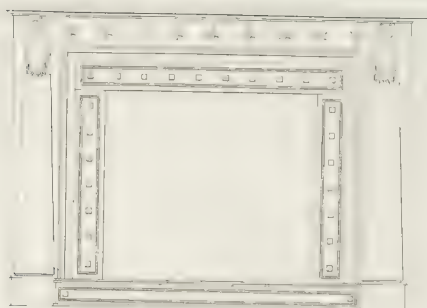














No. 2. Pedestal, belonging to the group of Aurora and Cephalus, and adorned with ornaments, emblematic of these personages; such as torches, flowers, a dart, a diadem of stars, and the head of Jupiter Serapis or Pluto, figurative of death.

No. 3 and 4. Front and profile of a dressing-glass.

#### PLATE XV.

No. 1. Tripod table, supported by chimæras. A plan of this table is found in Plate 54, No. 1.

No. 2. End of a table, belonging to the music room, and adorned with an antique lyre.

No. 3. Table, on which stands a glazed case or shade, between two candlesticks.

No. 4 and 5. Front and end of a table, under which is introduced a flower basket.

#### PLATE XVI.

No. 1. Chimney-piece in black marble, belonging to the Aurora room, and decorated with emblems of night in gilt bronze.

No. 2. Table, belonging to the Egyptian room. On this table stands, between two Egyptian ædiculæ, containing idols, and supporting Canopuses, a cup of basalt. Under the table lies a lion of the same material.



## PLATE XVII.

No. 1 and 2. Front and end of a glazed case, containing a small mummy, and of the sloping or pyramidal pedestal which supports this case. Within this pedestal, which is perforated, stands an antique cinerary urn of Egyptian or oriental alabaster. Two seated figures of priests, wearing masks of various animals, guard the entrance: over which hovers a winged Isis, emblematic of the immortality of the soul.

No. 3 and 4. Front and end of coffins, belonging to the Egyptian room.

No. 5. Bronze tripod, with hinges and sliders, made to take to pieces and to fold up, after the manner of ancient tripods.

## PLATE XVIII.

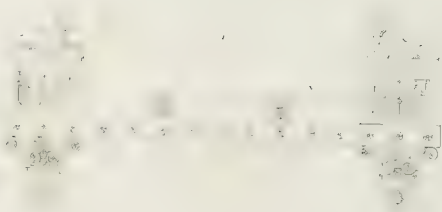
No. 1. Mantle-piece: the bas-reliefs on the jambs represent candelabra, surmounted by pine cones, like those used in Italy to light fires.

No. 2. Pole fire screen, in the shape of a Roman shield, adorned with Jove's fulmen, as wrought by the Cyclops.

".....Tris imbris torti radios, tris nubis aquosæ,

"Addiderant; rutili tris ignis, et alitis austri."

ÆN. lib. 8.











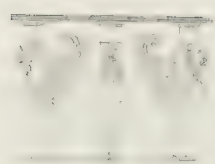
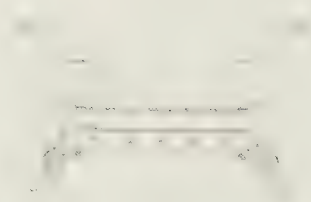
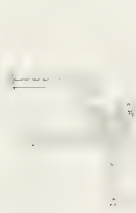






Fig. 1





No. 3 and 4. Front and side view of a deep arm-chair, adorned with a chimæra, copied from a sarcophagus in the collection of Prince Braschi at Rome.

The corresponding chair is adorned with a griffin, copied from the same sarcophagus.

No. 5. Settee belonging to the Lararium. Its frieze contains, in small, the figures of the twelve great gods of the Greeks and Romans, as represented in the old stiff style of workmanship, round the Bocca di pozzo, in the Capitol.

#### PLATE XIX.

No. 1. Tripod table.

No. 2. Settee.

No. 3 and 4. Chairs.

No. 5. Round table.

No. 6 and 7. Front and side view of stone seats, adorned with sphinxes and Lotus flowers.

#### PLATE XX.

No. 1. Side of a table.

No. 2. End of the same table.

No. 3 and 4. Front and side of an arm-chair, after the manner of the ancient curule chairs.

No. 5 and 6. Front and side of an arm-chair.



## PLATE XXI.

Stand of bronze and gold, supporting a large sea-green China bowl, adorned with the meander and the Lotus flower. The ornaments of this stand, such as the Iris, the water-leaf, and the swans, are chiefly borrowed from the aquatic reign.

## PLATE XXII.

No. 1 and 2. Two views of a tea-table, with very projecting horizontal handles. Under this tea-table, on a tablet supported by pheasant's feet, ending in a scroll, stands a tea-chest with perpendicular handles.

No. 3. Tripod table.

No. 4. Bronze candelabrum.

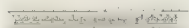
No. 5 and 6. Front and side of a large arm-chair.

## PLATE XXIII.

Upright piano-forte. Two genii, contending for a wreath form a group round the key-hole.

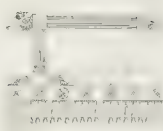
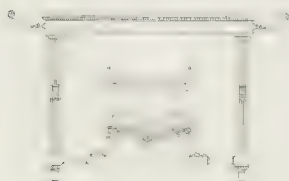
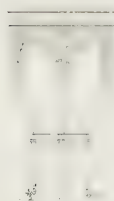
## PLATE XXIV.

No. 1. End of a narrow pier table, from the rail of which hangs a broad fringe, carved in wood.



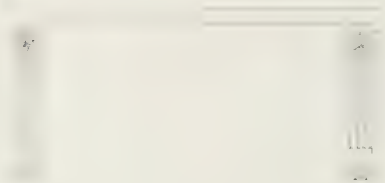
Handwritten manuscript page, likely a calendar or almanac. The page is divided into several sections. At the top, there is a header with text in a non-Latin script. Below this, the page is organized into columns and rows. The leftmost column contains text, possibly names or dates. The middle section features a large, ornate illustration of a building or structure, possibly a temple or palace, with a central tower and multiple levels. To the right of this illustration, there are several columns of text. The bottom of the page has a decorative border and more text. The handwriting is in a cursive script, and the overall appearance is that of an old, hand-drawn document.



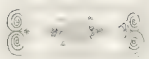
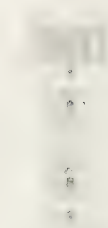




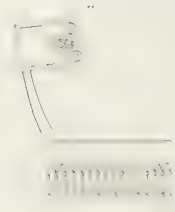
















No. 2 and 3. Mahogany chairs, inlaid in metal and ebony.

These species of inlayings in metal, on a ground of ebony or dyed wood, seem peculiarly adapted to the nature of the mahogany furniture so much in use in this country, which they enliven, without preventing it, by any raised ornaments, from being constantly rubbed, and kept free from dust and dirt. At Paris they have been carried to a great degree of elegance and perfection. The metal ornament, and the ground of stained wood in which it is inserted, being, there, stamped together, and cut out, through dint of the same single mechanical process, they are always sure of fitting each other to the greatest degree of nicety.

See Plate 26, No. 6, a side view of the chair, No. 3.

No. 4. Wine cooler, in the shape of an antique bath or lavacrum.

No. 5. Candelabrum, composed of a Lotus flower issuing from a bunch of ostrich feathers.

No. 6. Pedestals belonging to a sideboard; imitated from an Etruscan altar in the villa Borgheze.

For the plan of this pedestal see Plate 55, No. 2.

#### PLATE XXV.

No. 1. Stool.

No. 2. Tripod table. For the plan of this table see Plate 55, No. 5.

No. 3. Mantle-piece of white marble, fludded with bronze ornaments. The candelabrum placed between two Mythriac figures, and the heads of Vesta and of Vulcan are emblematic of the worship of fire.

No. 4. Side view of a chair.

No. 5. Little round monopodium or stand, of which the top, through means of a slider and a screw, is capable of being raised or lowered at pleasure.

#### PLATE XXVI.

No. 1 and 2. Two chairs.

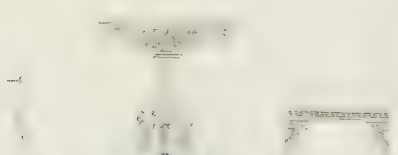
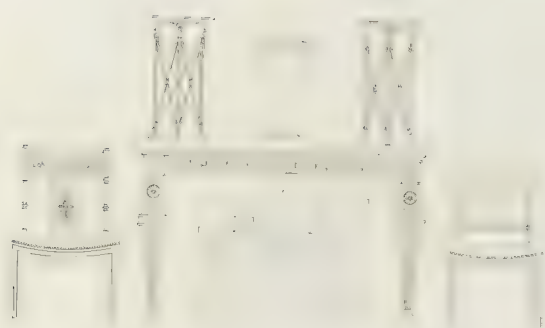
No. 3. Front view of a table, on which stands a vase, between two tripods.

No. 4. Box or coffer, imitated from an ancient sarcophagus of verde antico, at present serving as a fountain of ablution in the small mosque, called Kliffie Dgiamee, at Constantinople.

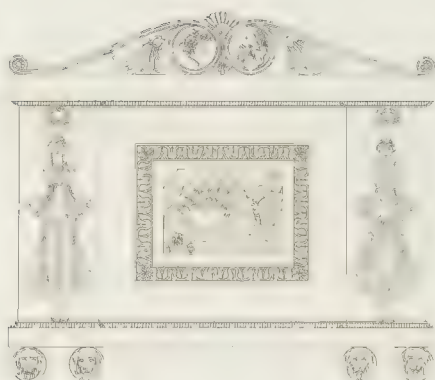
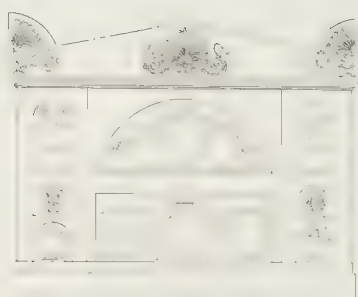
No. 5 and 6. Side views of two mahogany chairs. No. 5 is the side view of the chair, Plate 24, No. 3.

No. 7. End of a table.

No. 8 and 9. Settee. The ends are copied from a fine antique chimæra of marble, in the studio of Cavaceppi at Rome.















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## PLATE XXVII.

No. 1. Recesses in the shape of ancient hypogea, or niches for cinerary urns, destined for the reception of small sepulchral vases.

No. 2. Frame, containing a picture in enamel, representing a sleeping Venus, surrounded by Cupids. The top or pediment of this frame is adorned with medallions of the goddesses and of Mars. Its jambs or pilasters are ornamented with figures of dancing nymphs, holding up wreaths of myrtle.

## PLATE XXVIII.

No. 1. Candelabrum destined to carry a torch.

No. 2 and 3. Side and end of a couch: a greyhound lies watching on the footboard, after the manner of similar animals on Gothic sarcophagi.

No. 4 and 5. Front and profile of a fire screen, with wings to draw out.

No. 6 and 7. Side and end of a couch, shaped like the ancient Triclinia: a leopard's skin thrown over the seat.

## PLATE XXIX.

No. 1. Folding stool, with ram's head and hoof extremities: loose drapery thrown over the seat.

No. 2. Folding stool, formed of antique swords, crossed.

No. 3. Bedstead of mahogany and bronze. The pilasters ornamented with figures of Night, rising on her crescent, and spreading her poppies.

No. 4. Toilet stand for ewer and basin. Sea monsters and other aquatic emblems round the frieze.

No. 5. End of the sofa in the room, Plate 5.

#### PLATE XXX.

Chandelier of bronze and gold; ornamented with a crown of stars over a wreath of night-shade.

#### PLATE XXXI.

Old China jar, of a rich purple hue, mounted in ormolu.

#### PLATE XXXII.

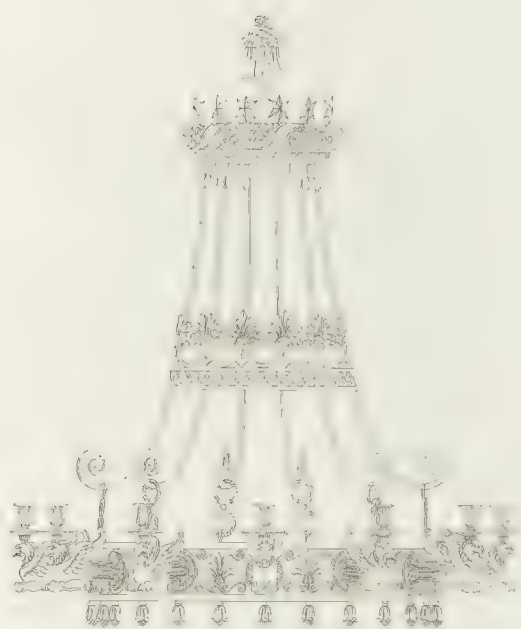
No. 1. Tripod table, in mahogany and gold.

No. 2. Plan of the same.

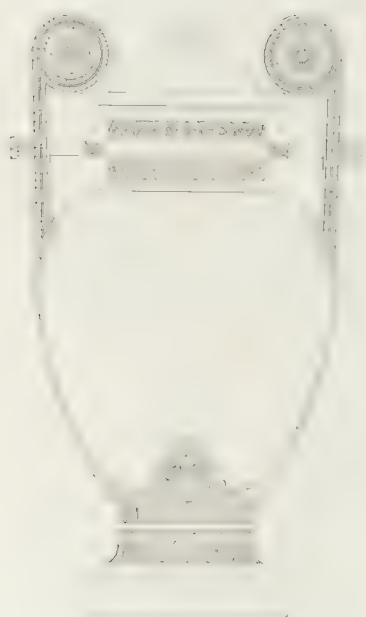
#### PLATE XXXIII.

Dressing-table, in mahogany and gold, supported by heads and claws of Sphinxes: vase of alabaster placed on the table.

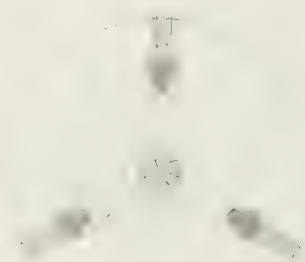
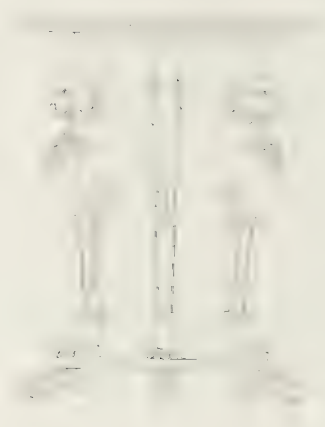










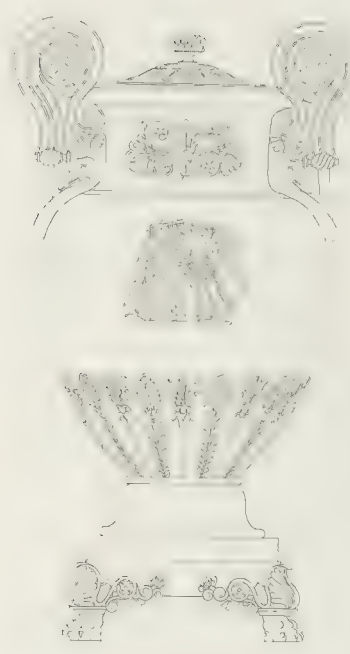








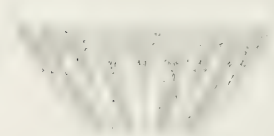






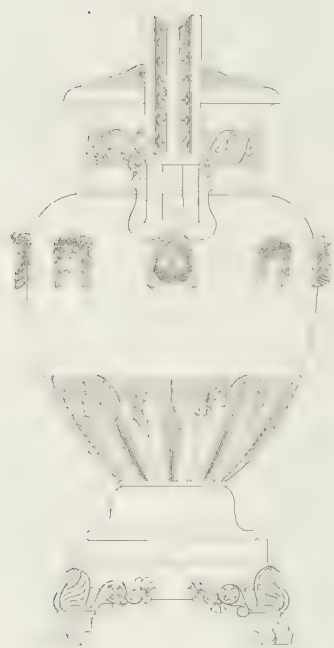


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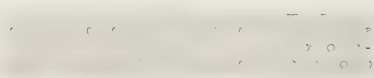
















## PLATE XXXIV.

Vase of bronze and gold: shape and handles copied from a Greek vase of white marble in the museum at Portici. A group of Apollo Citharædus, and Genius, borrowed from a bas-relief in the British Museum, together with other emblems of Apollo, ornament this vase.

## PLATE XXXV.

Vase of bronze and gold, of the same shape as the former, and intended as a companion to the same, but ornamented with Bacchanalian masks, vine wreaths, and other emblems of Bacchus.

## PLATE XXXVI.

Side view of the vase, Plate 35.

## PLATE XXXVII.

Comic and tragic masks, of Silenus, of Bacchante, of Juno, and of Hercules, taken from antique ornaments.

## PLATE XXXVIII.

No. 1. Bottom of bronze lamp, in the room, Plate 5.

No. 2 and 3. Mosaic borders of floor and ceiling.

## PLATE XXXIX.

Top and elevation of a round monopodium or table in mahogany, inlaid in ebony and silver.

## PLATE XL.

No. 1. Vase of alabafter.

No. 2 and 3. Side and front of a stool; the elbows formed by swans, on a plinth ornamented with the Grecian scroll, emblematic of waves.

No. 4. Dressing-table, supported by female terms, copied from the Institute at Bologna.

No. 5. Picture frame.

No. 6. Side view of a chair.

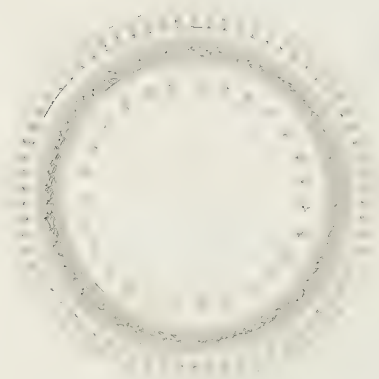
## PLATE XLI.

No. 1. Ornament of the corner tiles on the pediment of the library table, Plate II, No. 1.

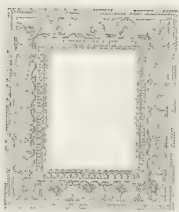
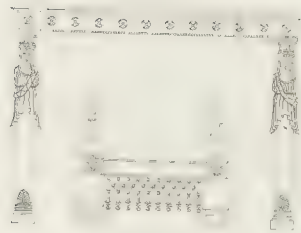
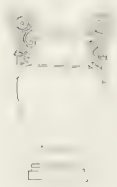
No. 2. Ornament of the semi-circular tiles on the roof or top of the library table, Plate II, No. 2.

No. 3. Ornament of the corner tiles on the pediment of the dressing-glass, Plate 14, No. 3.

No. 4. End of the clasps of the tea-chest, under the tea-table, Plate 22, No. 2.

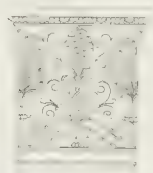
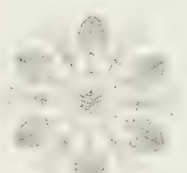




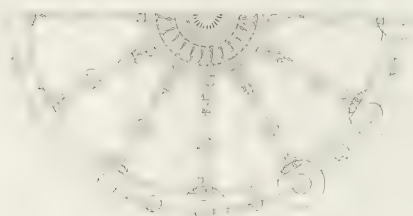
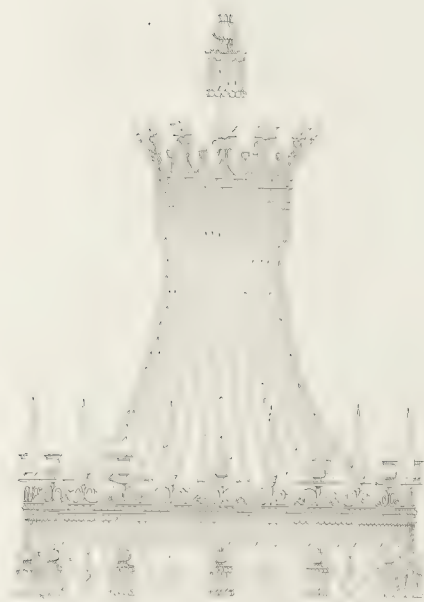














No. 5. Chain belonging to the bronze lamp, in the room  
Plate 5.

No. 6. Top of the legs which support the cassiolettes on  
the sideboard, Plate 9.

No. 7. Capital of the pilasters belonging to the dressing-  
glass, Plate 14, No. 3.

No. 8. Rosette, on the cover of the bronze and gold vases,  
Plates 34, 35, and 36.

No. 9. Capital of the pilasters belonging to the settee,  
Plate 26, No. 8 and 9.

No. 10. Ancient drinking-horn.

No. 11. Ornament formed of a swan carrying a mask; in-  
troduced in the cassiolettes on the sideboard, Plate 9.

No. 12. Claw supporting a plinth.

No. 13. Ornament in the frieze of the table, Plate 15,  
No. 4.

No. 14. Ornament in the frieze of the library table,  
Plate 11, No. 2.

No. 15. Other ornament in ditto.

#### PLATE XLII.

Elevation and plan of a bronze gilt chandelier, ornamented  
with drops, prisms, &c. of cut glass.

## PLATE XLIII.

No. 1. Sconce or girandole for four lights, in bronze and gold.

No. 2. Profile of ditto.

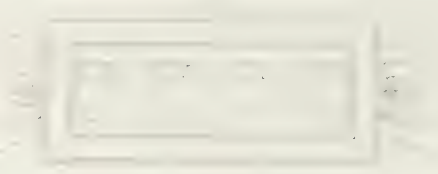
No. 3. Other sconce or girandole for four lights.

The artificial lights, which our habitations require at night, in order to render the surrounding objects visible, cannot be prevented from themselves, in some measure, becoming the predominant visible object. Hence the greatest attention should be adhibited to place, not only the different groups, but the different lights composing each group, in such exact symmetry with regard to each other, as may prevent their presenting, in any point of view, an indistinct and confused glare. Clustered and often zig-zagged as are the branches of the girandoles, in most of our public places and private rooms, the lights which they carry not only diffuse less general splendour, but look individually less distinct and less grand, than if they were made to range on long horizontal lines, at equal distances from each other.

## PLATE XLIV.

End view of a cradle in mahogany, ornamented in gilt bronze, with emblems of night, of sleep, of dreams, and of hope.

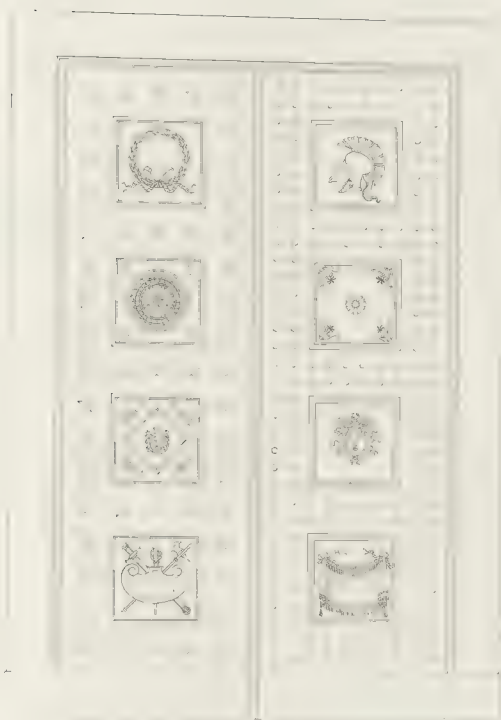






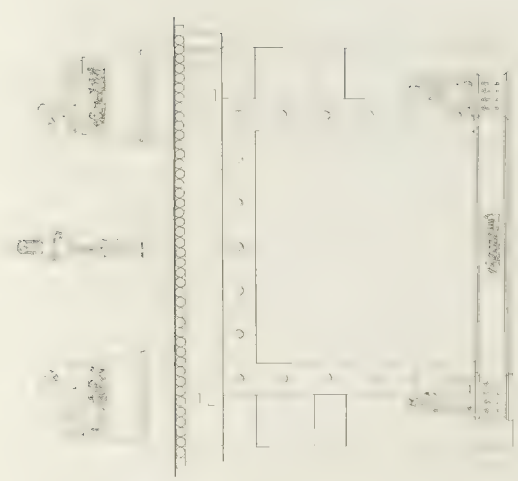














## PLATE XLV.

Elevation of a folding door, shewing different ways in which the compartments or pannels may be ornamented.

At Florence I was much struck with the grandeur which the doors of the Ufficii, and of other public buildings, derived from the equal division of their compartments, and from the number of large brass nail-heads with which the intervals between these compartments were studded round. At Rome also I was much pleased with the magnificent simplicity which the door-ways of most handsome apartments presented, in consequence of their frames being a simple flat and broad band, either composed of, or representing some rich marble. This fashion might, I conceive, be imitated in this country, where the leaves of doors, in mahogany, studded with gilt nails, and their frames, in scagliola, would have a peculiarly rich and beautiful effect.

## PLATE XLVI.

No. 1. Mantle-piece of black marble, copied from the facade of a sepulchral chamber, hewn in the solid body of a perpendicular rock, on the coast of ancient Lycia, and on the spot where formerly stood the city of Anti-phellos, mentioned by Strabo. It represents a facade or screen of rude and massy timber-work, in which may be discerned the upright posts, the transverse beams, the rafters, the wedges, and the bolts.

This mantle-piece is in the Egyptian room, Plate 8. The ornaments on its shelf and on its fender have been copied from Egyptian idols and bas-reliefs, partly existing in the Capitol and in the Vatican, and partly represented in the plates of the Herculaneum collection and of Denon's work.

No. 2 and 3. Front and side view of a large arm-chair, in the Egyptian room, Plate 8. The crouching priests supporting the elbows are copied from an Egyptian idol in the Vatican: the winged Isis placed in the rail is borrowed from an Egyptian mummy-case in the Institute at Bologna: the Canopuses are imitated from the one in the Capitol; and the other ornaments are taken from various monuments at Thebes, Tentyris, &c.

#### PLATE XLVII.

Group, composed of various utensils, such as a cup, a vase, an ewer, a casserole, an ice pail, a ragout dish, and a sugar basin, executed partly in silver and partly in bronze.

The wide and flat bottom, exhibited by the ice pail here represented, is presumed to offer a shape more appropriate to the purposes of that species of vessel, than the long neck or stalk, and the contracted bottom, displayed by the generality of ice pails used in England, which are nothing more than imitations of a tall and slender flower pot. This more capacious and more steady form offers at once more room for ice round the bottom of the decanter, is less liable to the danger of being upset, and raises the decanter less above the level of the arm.

57

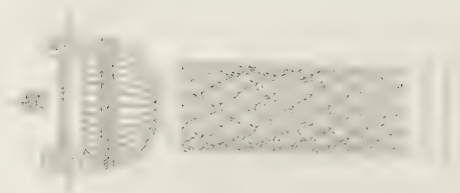
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## PLATE XLVIII.

No. 1. Mantle-piece, with various ornaments.

No. 2 and 3. Vases and cippuses of different marbles, copied from antiques in the Albani and Barbarini collections.

## PLATE XLIX.

Group, composed of various utensils in silver and in bronze; namely, a vase, a tea urn, an ewer, a candlestick, and a casket.

## PLATE L.

No. 1. Mantle-piece, belonging to the eating-room, to which belongs the sideboard represented Plate 9.

The slab or shelf of this mantle-piece is very wide and projecting; and the files or jambs are made to slope downwards, in the manner of brackets; as may be seen in the profile of the mantle-piece, given in the next plate. Over the mantle-piece project two antique horses heads, in allusion to the name of *Φιλιππος*, inscribed on the bust placed between them. Bacchanalian masks adorn the jambs.

No. 2 and 3. Candelabra, or stands: the one surmounted by an ewer, the other by a flower basket, in gilt bronze.



I avail myself of the occasion of the bust represented in this plate, to notice an error of taste, into which have fallen some English sculptors: no doubt in imitation of the French sculptors of the last century; since the practice which I allude to seems sanctioned by no ancient example whatever, of a pure style of art. I mean the fashion of representing, in a bust, the head, not looking straight forward, and in the same direction with the chest, but turned over the shoulder, and looking sideways: a position which, except in the busts of Caracalla, no longer belonging to the pure style of ancient art, is, I believe, found in no ancient busts, that did not originally form part of entire statues, and are only preserved as fragments of such.

In a production of the pencil, which can only exhibit a face in a single aspect, if the most striking or most favourable view of that face be not a direct front view, there may, in the eligibility of bringing the features more in profile, be a very good reason for turning the head somewhat over the shoulder. Nay, even in a work of the chisel, if it be an entire statue, the peculiar attitude or action of the body may present a sufficient motive for giving such a turn to the head. But if a mere bust, which we may easily view in every possible aspect, by ourselves moving round it, in place of being allowed to leave this task entirely to the beholder, be made itself to turn its face away from our sight, though it have not a body, to account for this less easy and less usual position of the head, the portrait loses all claim to naturalness and









truth; it forfeits the appearance of dignified simplicity, which is so essential and so fascinating, for an air of inane and pompous affectation; and it moreover, from the different direction given to the face and to the chest, can seldom be so situated as not to look ill placed and awkward.

I shall beg to add that the Grecian method of cutting the chest square, and placing its whole mass immediately on a term or other solid support, seems much preferable to the more prevailing Roman fashion of rounding off that chest, and balancing its center only on a slender and tottering pivot.

#### PLATE LI.

No. 1. Profile of the mantle-piece in the foregoing plate.

No. 2. End of a fettee, ornamented with the bust and emblems of Mercury; his caduceus and tortoise.

No. 3. Profile of the fire screen, Plate 14, No. 1.

#### PLATE LII.

Group composed of various utensils in gold, in silver, and in ivory: a tea urn, a fruit basket, an ewer, a candlestick, a fugar basin, and a cup, surrounded by Nereids and Tritons.

The tea urn is the same of Plate 49, seen sideways.

## PLATE LIII.

No. 1. Profile of the Turkish picture frame represented in the title-page.

No. 2. Silk taffel.

No. 3. Griffins of the chandelier, Plate 30.

No. 4. Leg of the sofa in the drawing-room, Plate 6.

No. 5. Profile of the picture frame, Plate 40, No. 5.

## PLATE LIV.

No. 1 and 2. End and front of a small dressing or toilet table, ornamented with the bird of Venus.

## PLATE LV.

No. 1. Plan of the tripod, Plate 15, No. 1.

No. 2. Plan of the sideboard pedestal, Plate 24, No. 6.

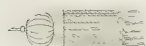
No. 3. Plan of the tripod, Plate 11, No. 5.

No. 4. Plan of the candelabrum, Plate 24, No. 5.

No. 5. Plan of the tripod table, Plate 25, No. 2.

No. 6. Plan of the monopodium or stand, Plate 25,  
No. 5.

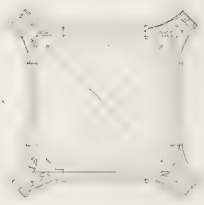




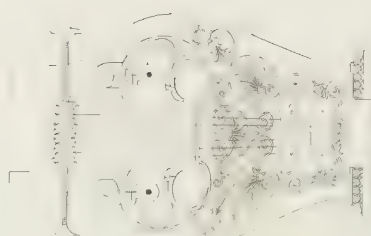
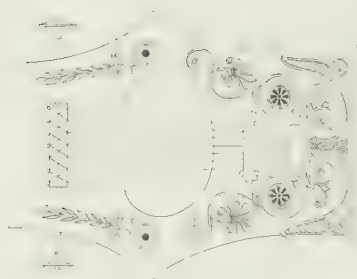
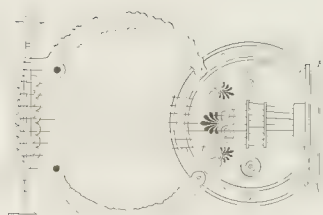






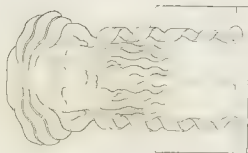
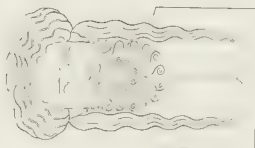
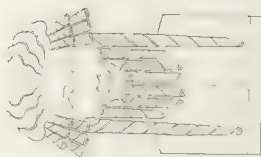
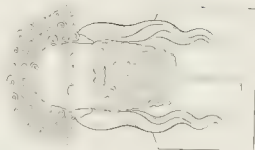
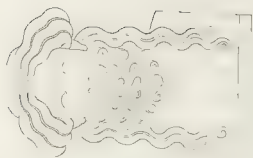
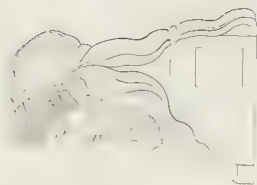
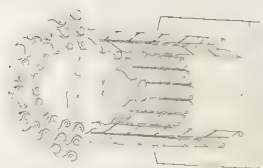














## PLATE LVI.

Three lyres, imitated from the antique: the third is taken from a very fine fragment of a Greek fictile vase, in my possession.

## PLATE LVII.

Different heads of the Indian or bearded Bacchus. Grecian mythologists tell us that Bacchus, the first legislator who attempted to civilize the Greeks, on his return from that region, which the Grecian philosophers venerated as the cradle of science and the earliest seat of wisdom, namely, India, though still in the prime of youth, affected the gravity of old age, and let his beard grow, in order the more to resemble the Gymnosophists, or sages of India, with whom he had conversed. In conformity with this fable, the Indian Bacchus or the legislator, was usually represented, not only with a long beard, but with the long hair hanging down the back, which was in the remotest ages universally worn by the Greeks, and which, of all the goddesses of Olympus, the starched and stately Minerva alone ever continued, even in later times, uniformly to display, in defiance of more modern fashions.

This long hair, both of the beard and of the head, used, in those early ages, to be twisted, by means of hot curling-

irons, into the most formal cork-crew ringlets, or snail-shell curls; in order to make it correspond with the equally formal parallel or zig-zag folds, in which were disposed, and no doubt were fixed by means of starching and of ironing, the folds of the drapery; and such is in fact the costume generally displayed in the head-dresses and attire of the Indian Bacchus.

This head used frequently to be placed, by the ancients, on their cippuses or terms, and, from the formal symmetry of its decorations, unites most happily with architectural ornaments. I thought it a peculiarly appropriate termination to the pilasters of a pediment, containing a collection of those Greek fictile vases, which were chiefly consecrated to the worship and allusive to the mysteries of Bacchus; and among the infinite variety of head-dresses, which this head displays in different ancient monuments, I chose those here represented, as offering the most striking, and, at the same time, most pleasing peculiarities.

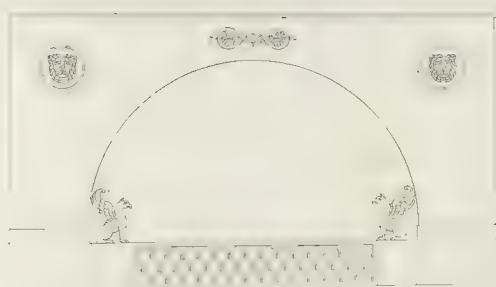
#### PLATE LVIII.

Mantle-piece with semicircular opening.

#### PLATE LIX.

No. 1 and 2. Arm-chairs.

No. 3. Small stand for a candlestick or vase.















## PLATE LX.

Trophy of Grecian armour; applicable to the cornice of a window curtain.



The explanation of the Plates terminating here, I shall conclude by subjoining a list of the different works, either representing actual remains of antiquity, or modern compositions in the antique style, which have been of most use to me in my attempt to animate the different pieces of furniture here described, and to give each a peculiar countenance and character, a pleasing outline, and an appropriate meaning. These works are,

Stuart's Athens.

Le Roy's Monumens de la Grece.

Chandler's Ionia.

Pococke's Description of the East.

Wood's Palmyra.

Wood's Balbec.

Norden's Egypt.

Denon's Egypt.

Daniell's Indian views.

Pitture, Statue, Bronzi, &c. di Ercolaneo.

Howel's Sicily.

Wood's Pestum.

Adams's Ruins of Spalatro.

Clerisseau's Antiquités de la France.

Mosaïques d'Italica par Laborde.

Bellori's *Picturæ Antiquæ*.

Winckelman's *Monumenti Antichi inediti*.

Guattani's *Monumenti inediti di Roma*.

Visconti's Museo Pio-Clementino.

Museo Capitolino.

Museum Florentinum.

Statue Antiche di San-Marco.

Montfaucon's Antiquities.

Caylus's Antiquities.

The Augusteum, or collection of antiquities in the Electoral gallery at Dresden.

Piranesi's works in general; and particularly his vases, candelabra, and chimney-pieces.

D'Hancarville's Greek vases.

Passeri's ditto.

Tischbein's ditto; and the various other collections of paintings on Greek fictile vases, formerly erroneously denominated Etruscan, which afford the most authentic and most elegant specimens which we possess, of Grecian rites, ceremonies, customs, utensils, and dresses.

Durand's *Parallele d'Edifices anciens et modernes*: in which most of the fine specimens of ancient ornamental architecture (though not represented, either with the greatest minuteness or the greatest accuracy) are brought together in so small a compass as to render the work very useful to architects.

Percier's *Edifices de Rome moderne*.

Didot's *folio Horace*, with vignettes by Percier; some of which offer exquisite representations of the mode in which the ancient Romans used to decorate their town and country houses.

*Les Annales du Musée Français*, par Landon.

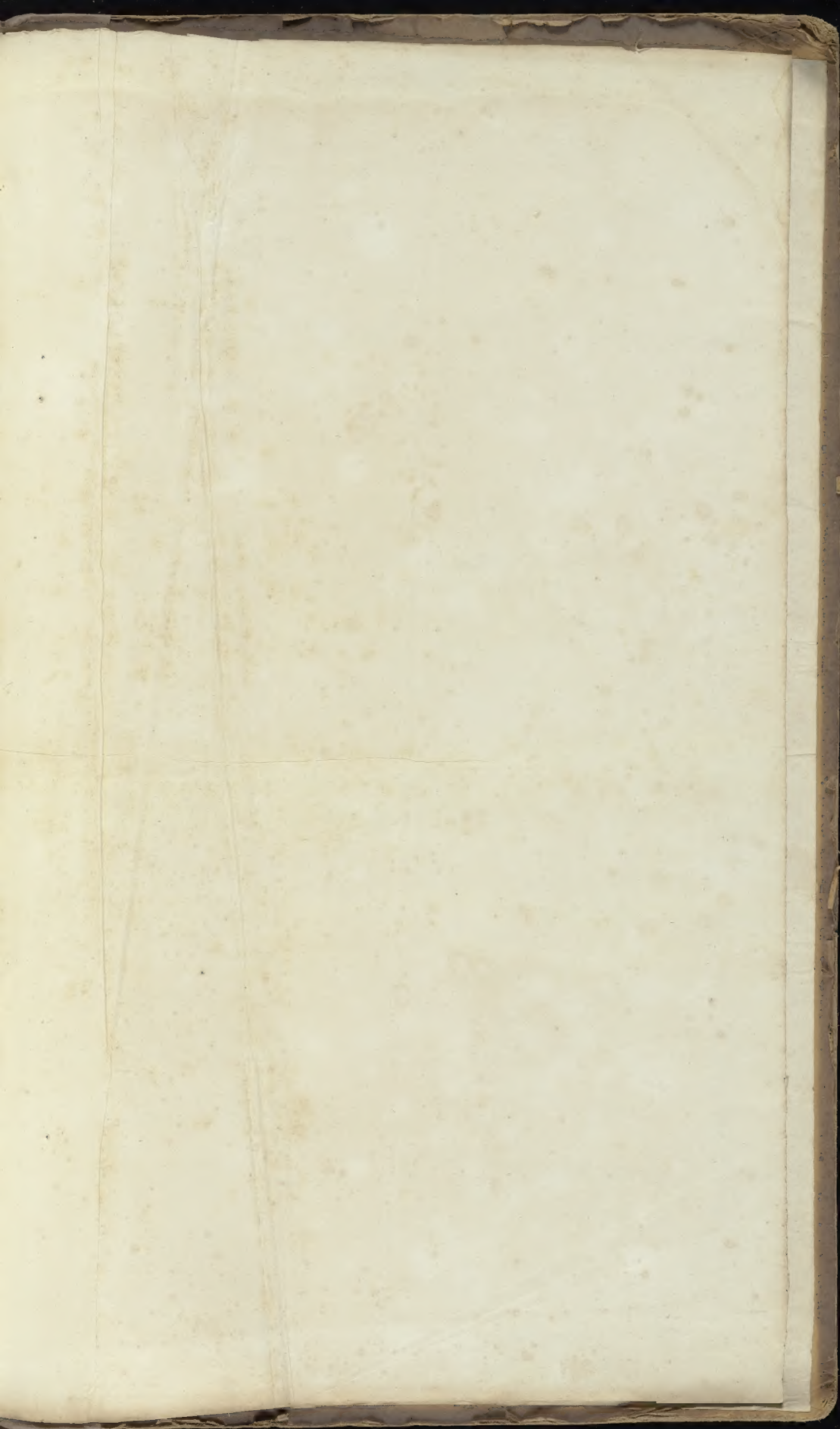
*Le Musée des Monumens Français*, par Lenoir.

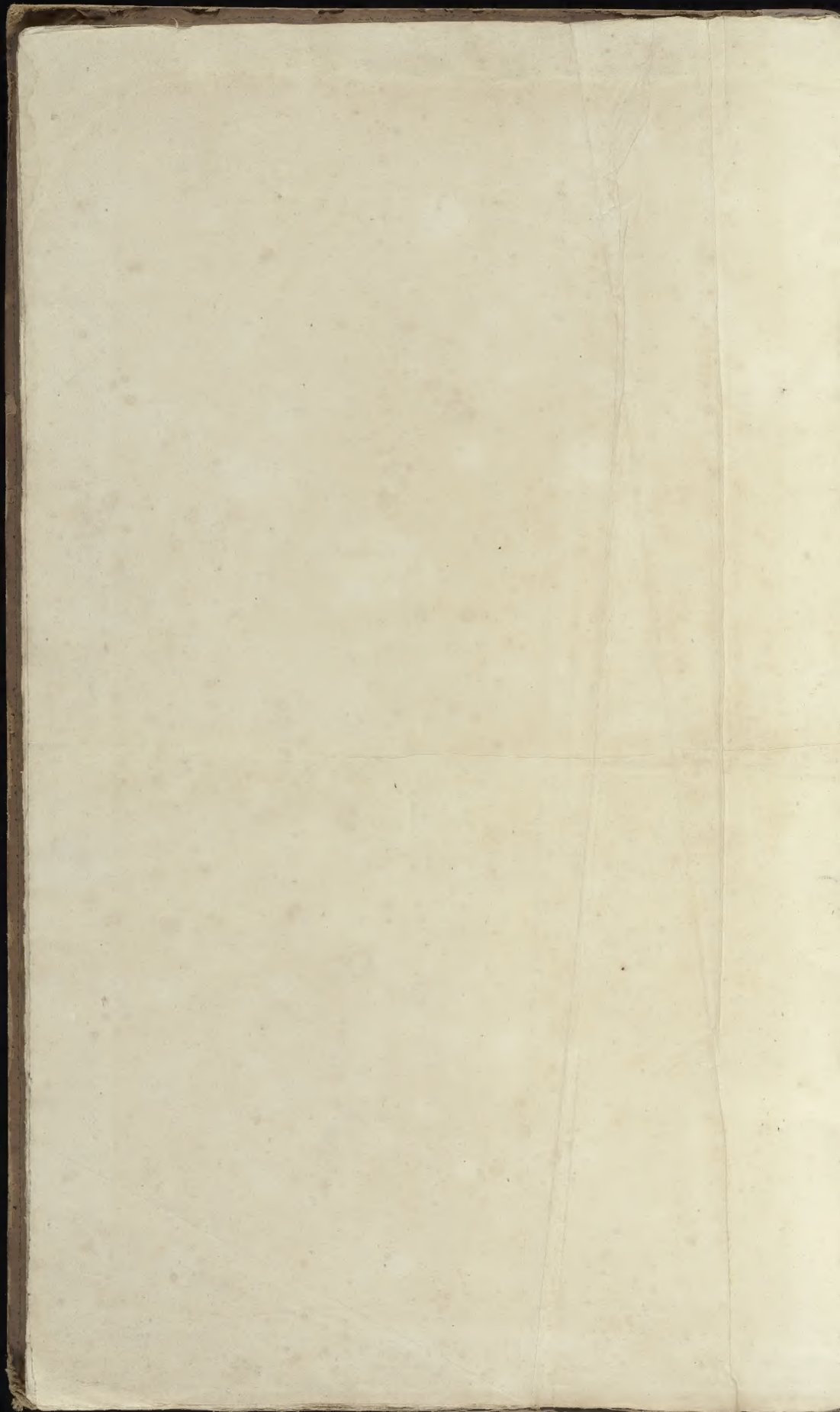
And lastly, Mr. Flaxman's compositions from *Eschylus* and from *Homer*; which offer the finest modern imitations I know of the elegance and beauty of the ancient Greek attire and furniture, armour and utensils.

THE END.











SPECIAL 88-B  
OVERSIZE 10166  
NK  
2135  
H79  
H84  
1821  
C2

